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# Gallery and Studio

## THEORY AND PRACTICE OF PEN-DRAWING.

ITS ELEMENTARY USE BY THE OLD MASTERS AND ITS MODERN DEVELOPMENT FOR PURPOSES OF ILLUSTRATION.



PEN SKETCH BY DÜRER OF HIS WIFE.

IN his admirable work on "The Graphic Arts," Philip Gilbert Hamerton makes a proper distinction between those pen-drawings made with vigorous freedom, as the expression of the artist's thoughts, for his own pleasure, and the more "delicate and highly-finished" pen-drawings made expressly for the purposes of photographic reproduction. But he hardly goes far enough to be quite just. He leaves the impression on the mind of the reader that it is not artistic to use pen and ink for purposes of illustration. We agree with him to the extent of his strictures as to the "work-

men who are paid to imitate engravings," but he does not recognize the important fact that the draughtsmen of all the best French art journals use the pen very freely—often with great delicacy and finish, yet without imitating engraving—for portraits, sculpture, furniture, jewelry, and indeed every branch of illustration. In the hand of an accomplished draughtsman like Wilson of *L'Art*, De Liphart of *La Vie Moderne*, or Piton of *THE ART AMATEUR*, the pen is often the best possible means of expression of the spirit of a work of art. Its value has become thoroughly recognized in this country and is appreciated by the editors of such publications as *The Century*, which has its Blum, Brennan and Lungren, and *Harper's Magazine* with its Abbey, Reinhart and Dielman, whose pen-and-ink drawings are published side by side with their engraved works and often shine by comparison. We take our ideas of art in this country from France rather than from England or Germany, and it is not surprising that our periodicals use pen-and-ink illustrations much more freely than do those of the latter countries. Yet even in those conservative lands the advantages of facsimile photographic reproductions of drawings have begun to be appreciated by art publishers.

Having said so much to indicate the bias of Mr. Hamerton on this subject, we can quote freely, without further comment, his criticism of pen-drawing:

The best pen-drawing—that which has been practised by the greatest masters—is rightly, and wisely, and resolutely conventional. It is only a partial expression of natural truth; and it willingly accepts the falsity of linear shading without attempting to dissimulate it by making the lines so delicate that they may be unobtrusive. It expresses form by a decided line and a certain limited amount of modelling. It loses all delicate

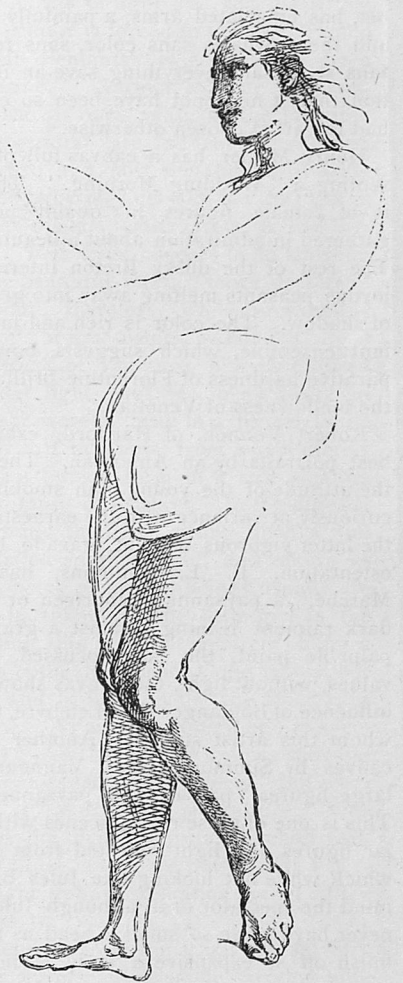
light shades in white paper, and it often represents all intense darks by black blots, without attempting minute distinctions between the degrees of their intensity. In many of the finest pen-drawings the extreme darks are omitted altogether, and the forms of nature are sufficiently suggested without them.

A good example of the sort of work which looks very coarse, but is not, is a drawing by Donatello in the collection of the Duc d'Aumale, a pen-sketch for some project of an Entombment. All the lines are so thick and rude that if a poster were drawn on such principles the lines in it would be strong enough, but what does this rudeness matter? Donatello was not seeking for delicacy of shade; he wanted to get the attitudes and expressions of three or four important figures with the leading folds of their drapery, and here they are—one figure especially—clearly conceived and firmly set down while the idea was there in all its freshness. Modelling is rudely indicated with thick lines for shade and some cross-hatching running, in the darkest places, into black blots; so that a Philistine, who knew nothing about summary expression in the fine arts and nothing about Donatello, might conclude that his notions of modelling were very elementary. Such conclusions are perilous. Great artists do not always exhibit the whole of their knowledge; they give what is sufficient for the occasion.

Michael Angelo was another illustrious artist who used the pen with a great deal of rough vigor, and in his case there was sometimes a peculiarity which it is not desirable that anybody should imitate. So long as he kept within the limits of real drawing his work was full of grandeur; but he sometimes, in the exuberance of an overheated imagination, passed beyond drawing altogether, and exercised himself in the flourishes of calligraphy.

The pen-drawings of Raphael are delightful for their easy grace, and for the sure judgment with which the artist stopped short at those limits that a wise painter seldom transgresses when he draws with pen and ink. He left many drawings with the pen, chiefly sketches of projects and intentions, so that the subjects are often fully composed and we get those improvements upon the natural lines which Raphael's exquisite taste suggested. Other drawings are more matter-of-fact studies in which, of course, there is much less grace of line than there is in his ideas for pictures.

Raphael, as a draughtsman with the pen, avoided (probably without ever thinking about it) the defects of Michael Angelo. There is great freedom in many of his designs, but you will never find in them a single instance of wild flourishes due to over-excitement. Always master of himself, he lived with his own ideas of grace and beauty, which may often have pressed upon him somewhat urgently for at least a partial realization, but which never made him forget that he was drawing. No man ever sketched more slightly when in a hurry, but the haste is indicated by extreme economy of labor, and not by lines run wild. There is the lovely sketch of the Virgin with the bullfinch, at Oxford, so rapid that there is no outline for the forehead of the infant Jesus, and we see the Virgin's right arm through the other child's head, as if it were glass; yet the lines of the two principal figures are drawn with moderation, and although the shading is very summary, consisting of strong diagonal strokes with wide spaces between them, it is carefully placed, so



PEN SKETCH BY RAPHAEL.  
ORIGINAL IN THE WICAR MUSEUM.



PEN STUDY OF APOLLO BY RAPHAEL.

ORIGINAL IN THE WICAR MUSEUM.



as to give the infant Jesus the calculated degree of relief, and the effect of it, taken together, is moderate. This moderation in shading is characteristic of Raphael. In certain places he would put a thick line, or a blot, to give strong accent or relief, but his shading is usually a middle-tint got with diagonal lines. All the elements of Raphael's pen drawing will be found, on analysis, to reduce themselves to these four:

1. Pure line, indicating forms of persons, folds of drapery, etc. This line is not hard outline, but is often broken and picturesque, and deals with material within the outline; it is often multiple, so that the eye has three or four lines to choose from, in consequence of experiments and alterations. It is not generally thick, though it seems so when near lines run into each other.

2. Shading over the line, mostly diagonal, but not invariably. This shading is generally open, the lines being sometimes an eighth of an inch apart, but it is used only as a middle tint, all lighter tints being left white.

3. Cross-hatching, seldom resorted to, and used only accidentally, as it were, in parts, never laboriously, as if to imitate an engraving.

4. Thickened lines in places. The use of these is to give vigorous accents of relief. They have nothing to do with chiaroscuro, and are only used to detach features, members, or other objects. A nose, for instance, will sometimes be outlined with a very thick line, to make it very clearly visible, in which case the thick line becomes a dark background on which the nose relieves itself as a white object. In a study for the "Entombment," in M. Gay's collection, the shoulders of the kneeling female figure are outlined with strokes as thick as a large capital letter of this type. This has nothing to do with nature, it is simply a device for detaching objects without full light-and-shade. It is extensively resorted to at the present day in wood-engraving.

The greatest of the Venetian pen-draughtsmen was Titian. The general characteristics of his work are these: He seems to have considered the pen simply as an instrument for explaining the nature of tangible things, such as figures, trees, stones, ships, etc., and he did not use it even for the suggestion of color, mystery, and effect. There is no local color in his pen-drawings; an object dark in itself is of the same color as a light object. I need hardly observe that this is not due either to ignorance or forgetfulness; certainly it cannot have been due to ignorance, for hundreds of pictures give their testimony that Titian was even more alive than most artists are to the value of local color in the lights and darks of a picture. Other artists very frequently seek for variety of light and dark in sunshining and shadow, but Titian contented himself with diffuse light from the sky, and got the necessary variety in depth almost exclusively by means of the weights or values of local color. As to possible forgetfulness this might have occurred in a single drawing, but the pen-drawings of Titian are very numerous, and I believe they all ignore local color equally, which proves a settled determination to avoid it in this kind of art. Again, his pen-drawings do not attempt to give either the mystery or the texture of natural things, nor do they represent the contrasts of light and shade which come from illumination, consequently they miss several very valuable elements of what may be called the poetical impressions that we receive from the external world. What they really do give, and that with extraordinary force and clearness, is the artist's knowledge of things in themselves, and his sense of their mutual relations as elements in composition. They are not so elegant and charming as the pen-drawings of Raphael; but taking the whole of the material that Titian dealt with together, his drawings show by far the more comprehensive understanding of the visible world. The pen is an excellent instrument for plain statements of material facts, the hard and clear ink line records them rigorously and preserves them permanently, but it is not the instrument wherewith to express the tender reveries of a weary heart or the vague longings of a wandering imagination. All hard and definite things, such as buildings and the trunks of trees, may be very well rendered with pen-lines. Titian often put buildings in the middle distances of his pen-drawings, and he had, notwithstanding the general largeness of his conceptions, rather a

lively sense of the picturesque. His little mountain towns, with their variety of roofs and towers, and his villages with their homesteads, are delightful for the loving care with which he attended to interesting details of construction, such as the placing of windows and arches, but, unluckily, in consequence of some obliquity of vision, he never could draw vertical lines, always making them lean far to the right, sometimes even with a radiating sort of arrangement like the pieces on the right-hand side of a fan.

Giorgione employed the pen in a manner which reminds us of Titian, but he used blacks more boldly, and he admitted a system of broken dotted lines as a suggestion of the texture of rocks which we do not find in Titian. His drawings of the figure are simple and lively, with light, easy shading, not too much insisted upon, and points of deep black which give accent and vivacity.

Claude left many pen-drawings, of which by far the greater number are more or less sustained by washes of bistre, or some other water-color monochrome. Some, however, are in pure pen-work, and these may be taken as the beginning of modern landscape sketching with the pen, which differs from the massive draughtsmanship of Titian in a greater lightness of style with less insistence upon facts of substance. Claude's drawing of material things was always comparatively slight, even when he was most energetic; but this slightness was amply compensated for by a new and exquisite sense of landscape effect and composition. We are not to look to his pure pen-drawings for effect, they are merely rough sketches of possible subjects, yet they show the landscape-painter in the choice and arrangement of material. Some of them are apparently coarse in manner to a degree which may at first surprise students who are familiar with Claude's delicate skies and distances in oil-painting, but it very frequently happens that the most refined painters used the pen with the least seeking after delicacy of line. I do not, however, think that Claude generally drew powerfully enough to make his pen-drawings very valuable in themselves; they require to be sustained by washes, when the chiaroscuro so added makes them more interesting.

The northern schools used the pen quite as vigorously as the Italian. Albert Dürer's wonderful manual skill with the burin, a much more difficult instrument than the pen, made him quite at ease in his drawings, and there is a sense of freedom in them showing itself in a facility of manner which, though not comparable to the light grace of Raphael, is still an evidence that the artist felt himself at play. Dürer's pen-drawings show the artist's mind in its hours, not of idleness, but of artistic relaxation, when he felt himself relieved for a while from the stress and strain of the mechanical perfection that engraving demanded, and could realize his ideas, to a certain extent at least, without any pain or effort. His system of shading was simple, and divided the subject into light and darker masses without reference to local color, and with no intentional display of craft in cross-hatching or in varied thickness of line.

The pen is too valuable an instrument ever to have been completely abandoned by artists, but it has been employed by them more or less according to those delicate elective affinities which exist between tools and workmen. Any one who knows Rembrandt's etchings would be aware beforehand that pen-drawing must have suited him. He left many sketches with the pen, remarkably free in manner, and answering rather to the "croquis" among his etchings than to his more elaborate performances on copper. There is an essential difference between the massive drawing of Titian and Rembrandt's summary sketching. Rembrandt did not use the pen for the elaboration of forms, but simply to indicate them, just as in the most rapid writing it is enough if the words are recognizable provided they are in their right places. The omissions in such hasty sketching are often rather surprising. Rembrandt would omit important features when in a hurry. In a sketch for the "Anatomical Lesson," a student is seen full-face, but though the artist has provided him with a sort of nose and eyebrows, he has not thought it necessary to give him any mouth—an omission of no consequence in a sketch for composition. The real interest of these sketches is the artist's amazing strength of expression with the slightest means.



PEN DRAWING OF THE HOLY FAMILY BY RAPHAEL.

ORIGINAL IN THE VICAR MUSEUM.

In a sketch of the "Entombment," which belonged to the painter Diaz, the dead body looks more truly like death than it does in many an elaborate picture; there is death in the open mouth, in the falling back of the head, in the unrestrained rising of the shoulder from the way the bearer carries it, and even in the very contraction of the toes. There is a sorrowful expression in the faces and attitudes of the living, though the whole composition does not contain ten minutes' work. Here is the virtue and excellence of such rapid sketching as this—of the true "croquis"—to give composition and expression. As to form, all that can be done in the time is to keep good proportions in length and thickness of limb and size of head; minute truth of form cannot be given, and is not to be expected. In the sketch just mentioned the back of the nearest figure is barred with thick diagonal lines, wide apart; these are Rembrandt's rough note of an intended weight or value of shade. "I mean this fellow to have a dark garment reaching below the knee." It is an intention and not a representation.

The artistic effect of flat blacks may be seen in many of the best wood-engravings, and also in immense numbers of Oriental drawings; but the Chinese and Japanese draughtsmen, who use flat blacks in any large spaces, fill them up with the brush charged with Indian ink, and we are at present considering pure pen-work only. Now, as a matter of harmony in style, I think that all blacks introduced in a pen-drawing ought to have clearly the appearance of having been done easily with the pen itself, and that only. With this restriction, there can be no reasonable objection to their use. All that the artist means by them is that at those places the darks of nature went down below a certain level. The holes and corners of picturesque buildings are darker than Indian ink with the light upon it, and so are the shady sides of all dark draperies; other darks come nearly up to Indian ink; others (grays and browns in nature) are just equivalent to it. The flat black represents all these together quite as fairly and legitimately as the flat white represents luminous grays and greens.

There may, however, be a vicious excess in the use of the black blot, and this is always reached when, for the mere sake of making the drawing look brilliant,

the artist represents tones in absolute black which in nature are positively lighter. Daumier, the famous French caricaturist, was so fond of black that he

moderately and out of their right places, while Du Maurier puts them just where they ought to be with reference to local color and light and shade. Charlet,

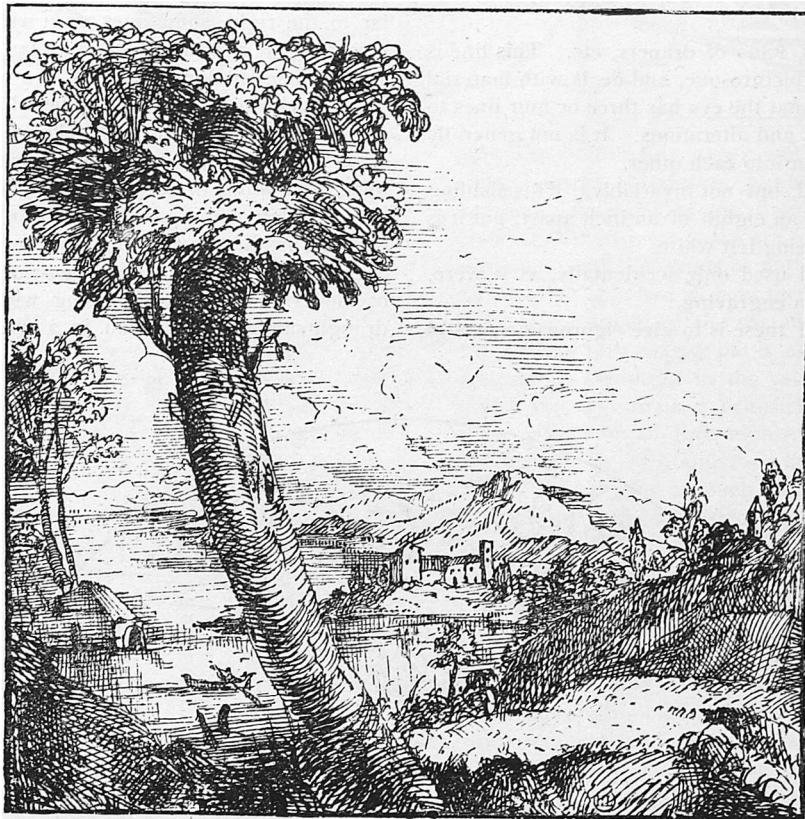
a French draughtsman of military subjects, who won a great reputation between 1820 and 1845, and who used the pen with a full knowledge of its value as an artistic instrument, employed the black blot very frequently indeed; I mean that you might count thirty or forty such blots in the same drawing, but none of them were very broad, and to prevent them from being too heavy, he would run a bit of pure white into them, such as a blade or two of grass, a few sprays and leaves in landscape, or in military accoutrements such little things as a button, a piece of braid, or the trigger-guard of a musket.

Fortuny, the Spanish painter, introduced a new kind of pen-drawing, which has been followed by Casanova and others of the same school, and which has had some influence outside of it as well as upon the practice of etching. The line, in the pen-work of the old masters, had generally been rather long, and in some instances both long and strong at the same time. Fortuny tried the effect of short broken lines probably because he perceived that he seldom saw in nature anything that could be fairly interpreted by a long line. It is certain that the long, clear, sharp lines of Aligny are always false, from over-definition, along a great part of their course. In nature

we see a contour clearly for a little way, then it becomes obscure or difficult to follow, and then we recover it again—changes in the degree of visibility which are better represented by a broken

line than by one that is equally continuous. But, besides this, there is another element of falsity in what are considered pure and classic lines. They may be beautiful in themselves, but to make them what is called "pure," they have to be simplified, that is to say, the small irregularities have to be cut away, and this is a sacrifice of many minute truths, and of the great truth that there are such irregularities.

Pen-drawing of various kinds has been followed vigorously in France even in the past generation. Paint-

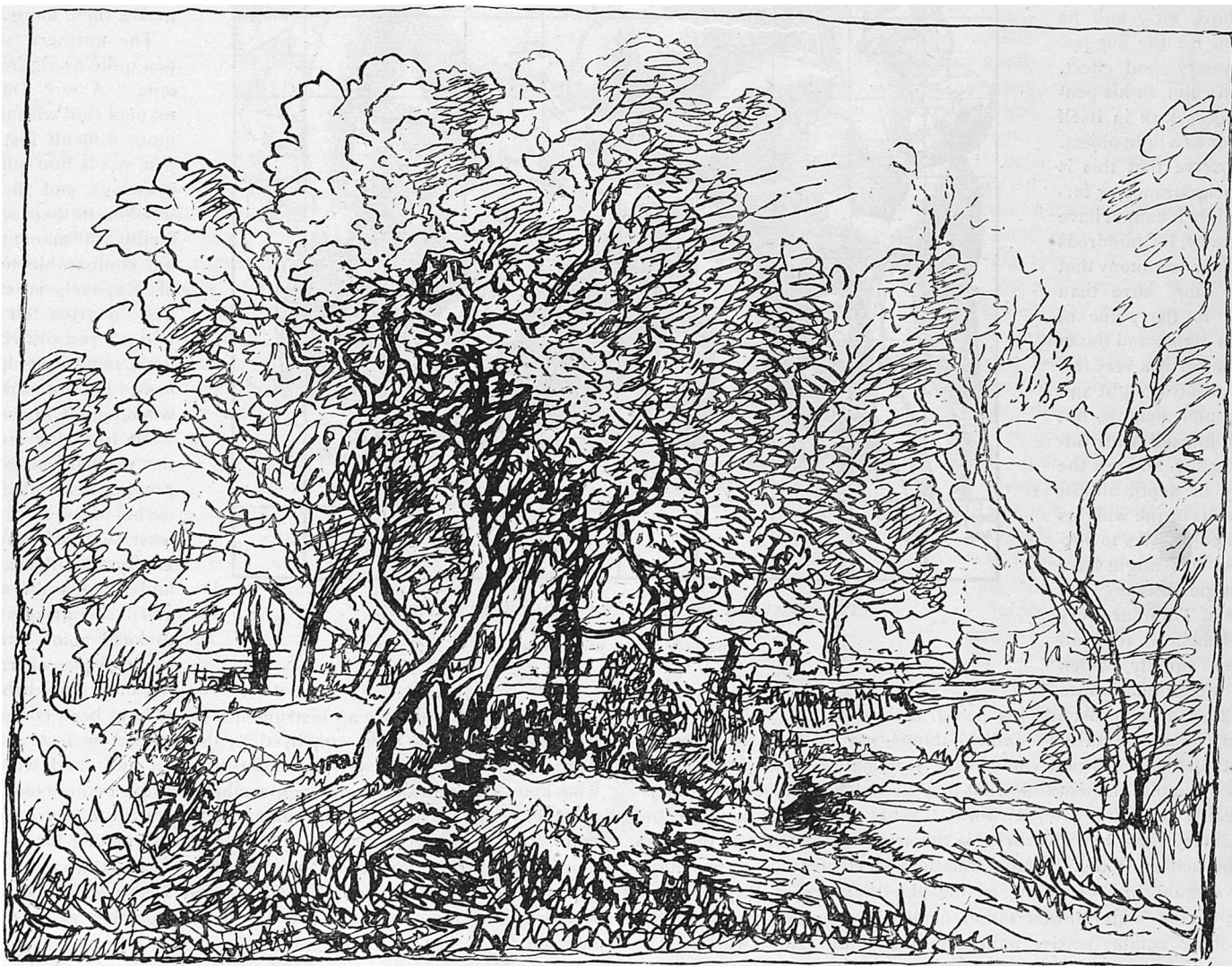


PEN SKETCH BY TITIAN.

ORIGINAL IN THE HIS DE LA SALLE COLLECTION AT THE LOUVRE.

freely used it to represent shadows which ought to have been translated by gray; and although nobody expects a caricaturist to be very delicate in the choice

way, then it becomes obscure or difficult to follow, and then we recover it again—changes in the degree of visibility which are better represented by a broken



PEN SKETCH BY TH. ROUSSEAU.

of technical means, the manifest technical inferiority of Daumier to George Du Maurier is due in great measure to the fact that Daumier used flat blacks im-

ers like Eugène Delacroix, Géricault, Théodore Rousseau, and Paul Huet, drew very effectively with the pen. Huet was as systematic as Aligny, but not



so formal; he used a strong picturesque line and a large black blot. Rousseau drew with an almost child-like absence of pretension, in fragmentary touches, which look very unlearned yet preserve the spirit of the scene. Géricault drew with the fire and energy of a man of genius; he had, however, a mannerism sometimes found among the draughtsmen of his time, which consisted in putting a dot at the end of a stroke when nothing in nature called for it. This vice did not infect his boldest work, which is almost equal to Rembrandt in strength of conception and simplicity of purpose. Delacroix used the pen chiefly for experimental sketches,

which are interesting and have a close affinity with his handwriting, in which he used large letters and thick strokes. Some pen-sketches by Delacroix remind one of Michael Angelo in their manner. Both artists employed the thickening line which begins with a point, like a blade of grass, and thickens

nineteenth century had any reason for choosing the pen except that he liked it, that he valued its artistic capabilities. If an old master, such as Titian, loved the pen, it was not for any external reason; but the invention of photography and of the various kinds of

printed with catalogues, or in the pages of art-magazines, which by this means are able to give autographs more expressive of the artist's mind, however roughly executed, than a formal engraving by another hand. One very great educational advantage of the photo-

graphic processes is that the public, which formerly looked upon real sketches with indifference or contempt, as ill-drawn or unfinished things, unworthy of its attention, is now much better able to understand the short-hand of drawing, and consequently is better prepared to set a just value on the pen-sketches of the great masters.

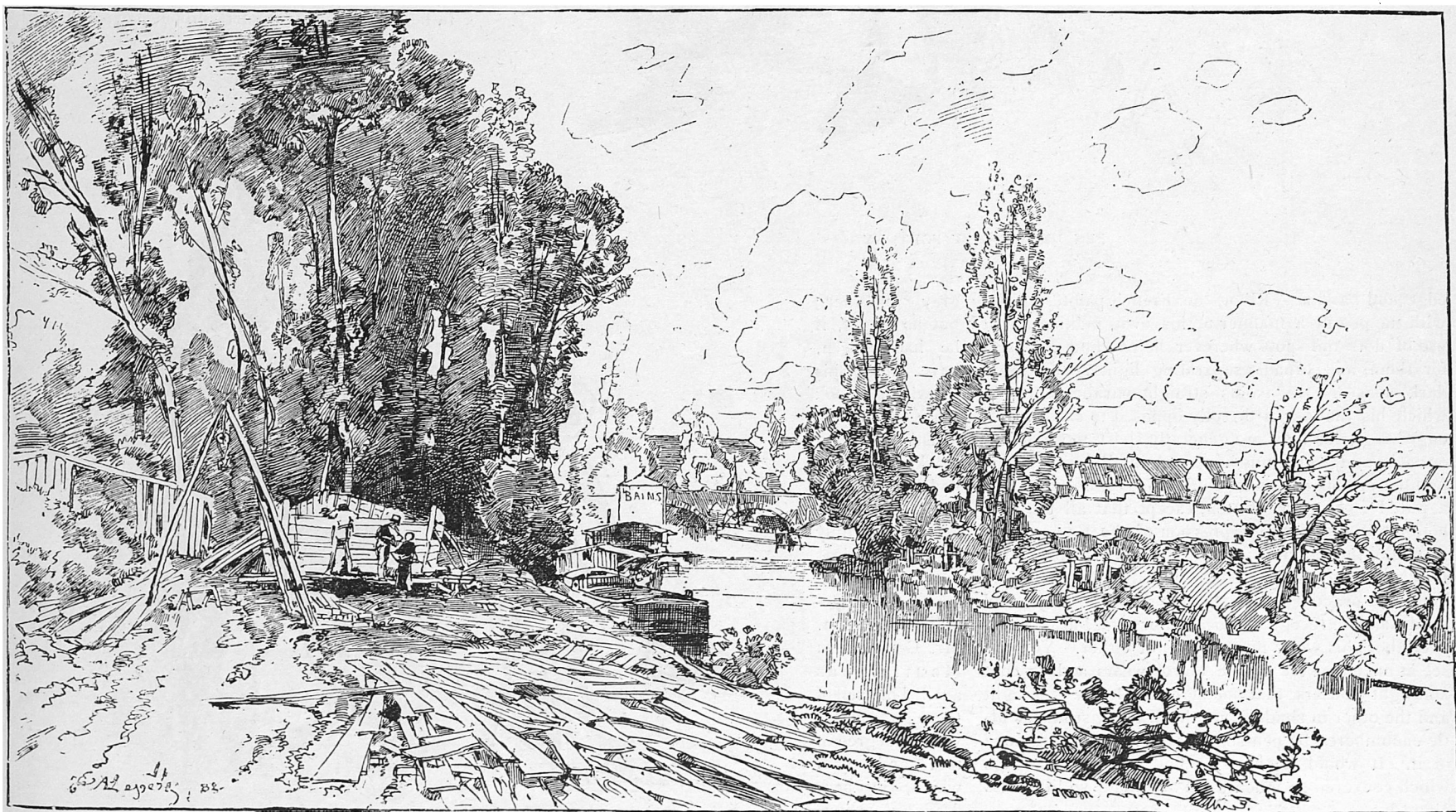
One of the best styles in pen-drawing practised by

contemporary painters is that of Mr. G. H. Boughton. It is not hard, nor minute, and it does not appear laborious, and yet it takes account of lights and darks, and, to a sufficient degree, of the nature of materials. Boughton suggests much more than he fully expresses, and varies his means of interpretation as occasion re-



PEN SKETCH BY PAUL HUËT.

photographic printing and engraving has in this second half of the nineteenth century given a very powerful external reason for studying pen-drawing, and enormously enhanced the commercial importance of the art. It so happens that nothing we can draw reproduces quite so perfectly as a clear black-ink line



PEN DRAWING BY A. LEPÈRE. "THE BRIDGE OF ST.-GERMAIN-SUR-MORIN."

toward the middle. It is one of the advantages of the pen over the etching-needle to be able to give lines of this description, which are a help at least so far as this, that they express elasticity and energy in the artist.

No master who worked before the second half of the

on perfectly smooth white paper, and in consequence of this the art of drawing with the pen has suddenly become the principal means of disseminating artistic ideas when economy is an object. Pen-sketches by artists from their own pictures are reproduced and

quires, employing thin lines or thick ones, broken lines or continuous ones, dashes, dots, blots, just as it suits him. His drawings from his pictures of "The Rivals" and "A Ruffling Breeze" show decided natural gift for pen-drawing in the modern spirit.



Whenever there is strong individuality in a style, it is sure to deserve attention in spite of serious defects; for individuality cannot exist without power, and there cannot be power without a combination of knowl-

by the great men; for they made gray drawings, or black and white drawings, just as the subject required or as their own feeling suggested. It was not in the slightest degree a fault in Leech to draw in rather a

a large space of pure white snow. Small details of dress, such as the white fur round a muff, are used to prevent the black from being too heavy. So in the admirable scene on a staircase, where a procession of ladies and gentlemen is going down to dinner, the black costumes of the men are used as foils to the bright dresses of the ladies; and in the ladies' dresses themselves, especially that in the most conspicuous position, white and black are opposed as vigorously as possible. Such a drawing is not in full tone, or anything like it; there are many necessary and intentional omissions, very light tones are translated by white, very dark ones are merged in black; but the artist has so contrived his arrangements as to get the effective oppositions which are an essential element of his art. Pray observe, too, that the effect of them is not merely technical; they have an influence on our minds. The ideas of wealth, comfort, and civilization, are certainly more fully expressed in this manner than they could be in the slighter manner of Doyle. A black coat or a velvet gown can never look warm in outline. P. G. HAMERTON.

#### PEN DRAWING FOR ILLUSTRATION.

Drawing in pen and ink has long been a popular method among artists for illustrating, as rapid and brilliant results may thus be easily attained in skilful hands, and also because drawings of this kind are the most easily and correctly reproduced. The materials for pen-and-ink drawing are very simple and inexpensive, all that is necessary for an outfit being a bottle of black ink, a sheet of smooth Bristol-board, and three steel pens, with an ink-eraser and a sharp penknife in the pocket for emergencies. The pens are of different sizes, one very large and firm, another of medium size, and one very small, with a fine point.

The ink used by artists generally is Winsor & Newton's liquid India ink which comes already prepared in small bottles. This is particularly necessary when drawing for reproduction by photo-engraving, being of a very rich black tone. For sketching, any ordinary good black writing ink may be used if the other cannot be procured. The paper should be good English or French Bristol-board with a fine smooth surface. Rough drawing-paper must never be used.

In beginning, until complete proficiency is obtained,



PEN DRAWING BY FORTUNY.

edge and passion. Ribot, the French painter, draws with the pen in a manner of his own, making great use of dots and spots wherever he can find a pretext for them, and broadly separating light spaces from dark spaces. He avoids straight parallel lines, in which his manner is directly opposed to early wood-engraving; his lines are generally short, more or less curved, and very much varied in direction. The number of dots makes a pen-drawing by him look like a pitted etching, overbitten, except that all the dots help the drawing and expression of the figures. De Neuville, the famous military painter, is one of the most perfectly accomplished pen-draughtsmen who have ever practised the art. He recognizes light and shade, and he recognizes local color also, but he never overlabors his work for the sake of either. You can see at once that the village mayor wears a dark coat and light trousers, that one side of a house is in light and the other in shadow, yet the drawing seems as little encumbered by pen-shading, as if there were none of it. It would be hard to find a set of drawings which conveyed so much truth and made so little fuss about it.

With all its excellence, the pen-drawing of Leech had one peculiarity, which made it pictorially less effective than it might have been; it was rather gray. Now we sometimes find it assumed by critics that to be gray is a fault in a pen-drawing or a woodcut, while a strong opposition of white and black is a virtue. Such an assumption is quite untenable, and is founded on simple ignorance of what has been done

gray manner; but he might, if he had chosen, have made his drawings look more effective by insisting more on blacks when he had an opportunity for doing so, and by artfully bringing clear and brilliant whites into opposition with them. Mr. George Du Maurier has availed himself of these resources with a degree of tact and skill which, in pen-drawing, is unprecedented. For example, in his "Winter Walk" a number of school-girls are passing in procession along a wooded lane. In the middle distance their dresses tell in dark gray against the dark gray trees, but in the foreground they tell in most vigorous blacks against



PEN PORTRAIT OF D'EPINAY BY FORTUNY.

COSTUME OF THE EIGHTEENTH CENTURY.

it is always better to sketch in, very lightly with a hard pencil, the outlines of the design to be drawn in ink; or if the subject be a difficult one such as a head, or in any case where careful drawing is necessary, it is well to



make a complete drawing in pencil first, and then transfer the outlines to the Bristol-board. The object of this is to prevent roughening the surface of the Bristol board by the rubbing necessary in correcting. To transfer a drawing, it is only necessary to scribble, so to speak, all over the back of the paper with a soft black pencil. Then lay the drawing on the cardboard, and carefully go over all the outlines with a sharply-pointed hard pencil. On lifting the paper, a complete tracing will be found beneath.

In order to work conveniently, it is best to fasten the Bristol-board firmly to a drawing board with tacks, and have a sheet of clean writing paper to keep under the hand while working, so that the surface of the Bristol-board may not become soiled or roughened by contact. It is also well to try the pen upon this paper each time after dipping it in the ink, to see that it works well.

Now let us suppose your first subject to be a landscape, though the same method is equally applicable to figures. Divide the light and shade into two grand masses; begin with the darkest parts, and lay them in with simple parallel lines, keeping the shadows broad and flat, and leaving the lights entirely clean at first. Then recross these lines with others, parallel as before, letting their direction be in whatever manner will best suggest the forms to be interpreted. This is to a great extent a matter of feeling with the artist, and can only be acquired by practice. For this reason, it is well to begin by copying some good pen-and-ink drawings, and after studying the manner of recrossing and directing the lines, it will be easier to interpret for one's self the forms in nature.

Upon the depth of tone desired in a shadow, depends the number of times that the lines must be crossed and recrossed (which process is called hatching), but great care must be taken that the lines of one set are entirely dry before beginning another set, as blotted lines will spoil the work. In a very black mass of shadow the tone may be put in with a fine-pointed sable brush, and the small deep accents that occur may be blotted in solidly with the pen.

The large pen should be used for bold, strong lines, and the very small one where the most delicate modelling is needed, generally in the lightest parts. The half tints should be modelled with the greatest

care, using the medium sized pen for the general work.

Make the lines light at first, deepening as required, for it is very easy to increase the strength of a line, but very difficult to lighten it. If a mistake is made, and a tone is too dark, it can only be rectified by scratching carefully with a sharp knife. The knife is also used sometimes in a large mass of black, where a few brilliant lights are needed. In this way very strong effects may be produced.

Pen-and-ink drawing has developed greatly in the last few years from the old-fashioned careful style of simple cross hatching, and has proved capable of the most brilliant and clever effects in the hands

the knife, lines may be drawn over it again with a fine pen. When the drawing is finished the pencil marks should all be carefully erased. M. B. O. FOWLER.

#### FURTHER PRACTICAL HINTS FOR PEN DRAWING.

The following practical hints to artists in pen and ink are addressed by the Moss Engraving Company to those who wish to draw for the photographic reproductive process. We omit the references to "prepared papers," which will be appropriately introduced when we take up in a future number of this magazine that interesting branch of illustrative work for which they are especially intended. For the present we confine ourselves to the subject of simple pen-and-ink drawing:

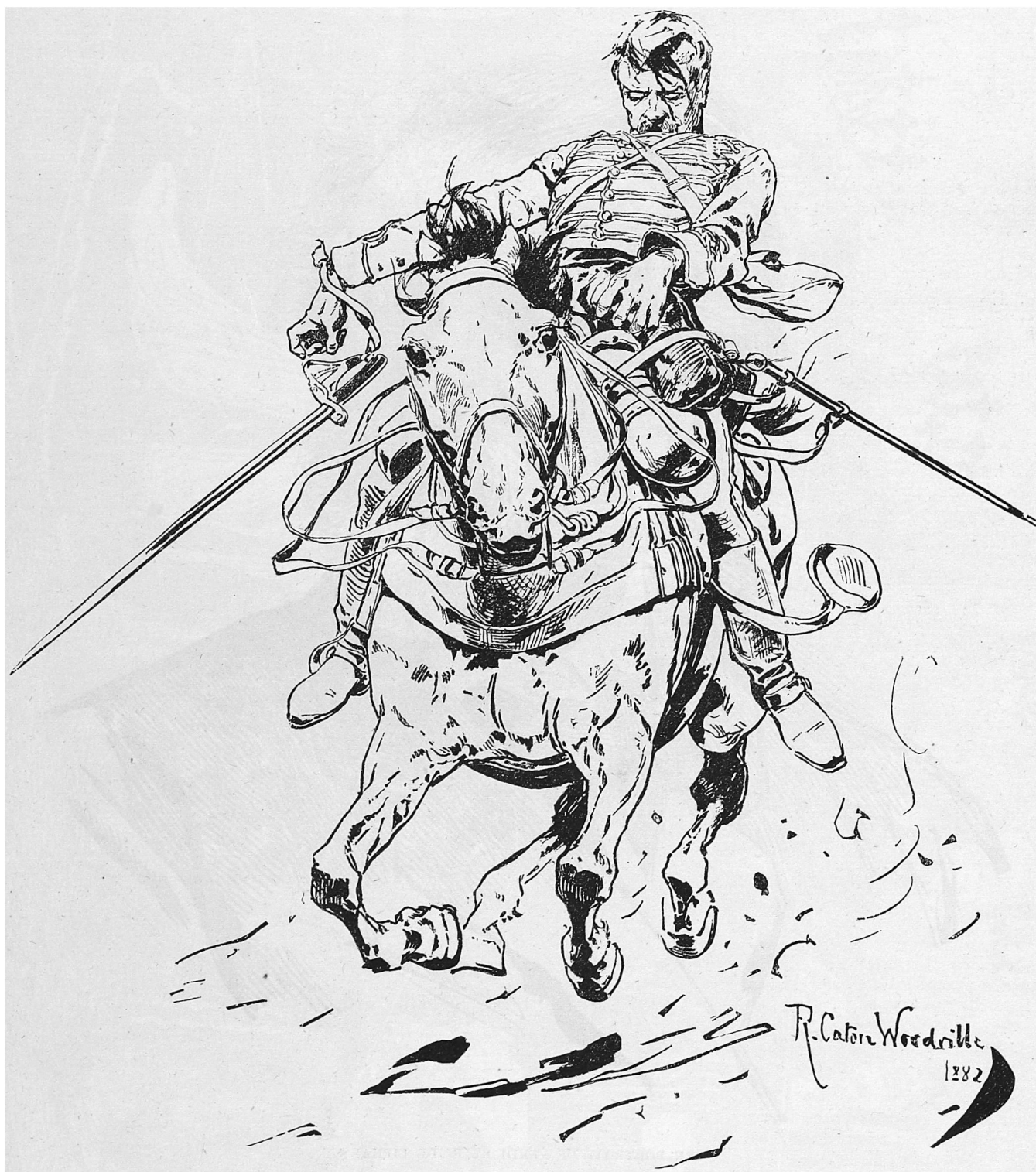
To insure good results with the pen a highly-finished, smooth, and white surface is necessary. Of course very artistic designs may be made upon indifferent paper, such as the finer qualities of unruled writing paper; but for purposes of reproduction it is safer always to use the best materials—that is, the best paper, ink and pens that can be procured.

Economy in materials is the falsest possible economy, as it is likely to entail a loss of time, especially on the part of engravers and finishers, and the final result cannot be so perfectly assured.

Use good Bristol-board, the finest grade procurable. For some kinds of work the "B. D." (Ben. Day) "Double Enamelled Scratch and Drawing Board" serves an excellent purpose, as the darker masses may be laid on

with a brush and lightened afterward by white lines, which are produced by scratching through the ink and enamel with a steel point. For use upon this paper the ink will be improved by adding to it a small quantity of glycerine.

Provide yourself with black ink. India ink will do if perfectly black and free from gloss. A brilliant engraving, with sharp, regular lines, cannot be expected from a feeble drawing, done with pale ink on rough paper. Pale black or yellow brown or bluish lines will inevitably come out weak or broken and ragged in the engraved plate. All lines, therefore, should be perfectly black—not necessarily coarse or heavy, but indispensably black. Some lines may even be as fine as the diamond point could make them,



PEN STUDY OF A WOUNDED GUNNER BY R. C. WOODVILLE.

of such masters as Fortuny and De Neuville and others.

In drawings of this kind there are a few things to be remembered while working which are necessary to a successful result. In the first place be *careful* but not *timid*; courage is needed to carry on the lines unbroken, they must not be patched and joined. In modelling, *graduate* the lines to produce a strong effect. Heavy lines must be used in the dark parts, and very fine lines made with the small pen in the light parts. If a blot is made where it is not wanted, the drawing is not necessarily spoiled; the ink may be taken up at once with blotting paper and the spot scratched out with a sharp knife. After this if the paper is smoothed down and polished with the back of

but they must be purely black. In producing shades of color it is not always necessary to strengthen the lines. Beautiful gradations are sometimes produced by widening or narrowing the spaces between very fine lines.

Do not fail to provide yourself with the best pens to be obtained. Steel pens are always best, making smoother, finer, and more even lines than any other. From long experience our own artists greatly prefer Gillott's, Nos. 170 and 290.

Drawings should always be made considerably larger than the plate to be engraved. For the more sketchy styles of work one third larger will answer, and for comic sketches, in particular, drawings of the same size as the desired engraving will sometimes do. But for all careful and finished work—for the very best style of engraving—the drawing should never be less than twice the length and twice the breadth of the desired plate.

A great saving of time is accomplished by at first laying in the darker masses perfectly black with pen or brush, and afterward getting the gradations by drawing in white lines with the pen, using invariably Winsor & Newton's best flake white.

Never go over a line the second time until the first is perfectly dry. In using India ink get a highly-sized article, and to improve it use a few drops of prepared ox-gall.

Care upon the following points will save both yourself and the engravers of your work much annoyance and even embarrassment:

1. Never make drawings in reverse.

2. Always make sets of drawings to the same scale whenever it can be done.

3. Never cross-hatch or reinforce a line or lighten with white until the lines previously drawn have become perfectly dry.

4. Take care to leave no pencil marks or any lines, dots, or blotches that are not to come out in the plate; but in removing any of these, be careful not to disturb any of the lines of the drawing.

5. Have a blotting-pad always under the hand. This will keep your copy clean, but it should never be used to take up ink from your drawing.

6. In every case do not fail to leave a margin of half an inch around the drawing, so that it may be tacked to the camera-board without injury.

#### SOME PEN-DRAWING ILLUSTRATIONS.

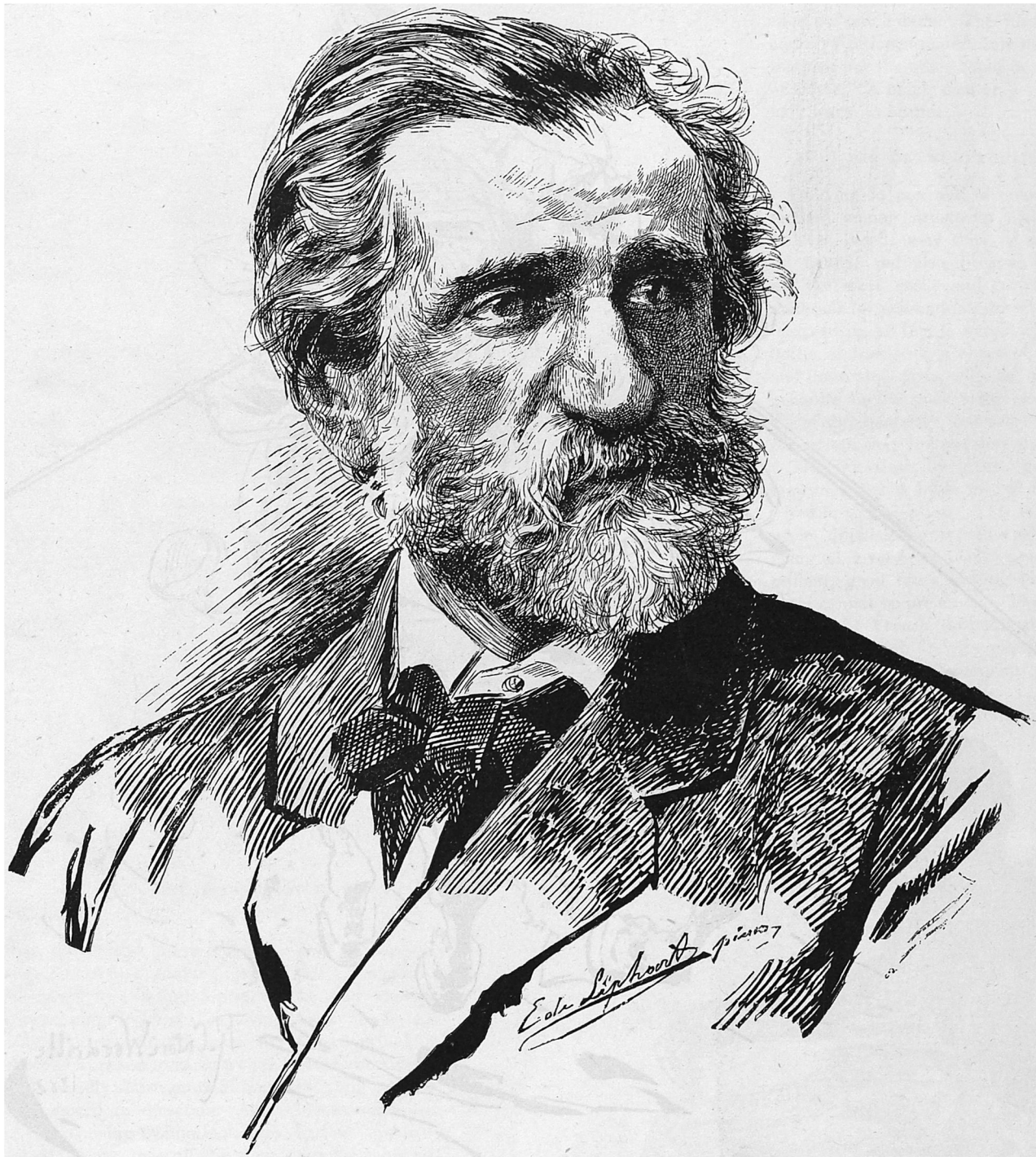
Our illustrations show many styles of handling in pen-and-ink, ranging from Albert Dürer's very simple sketch of his unamiable spouse to Du Maurier's very

careful drawing, "Dinner is Served." That the old masters appreciated the value of the pen in sketching is quite evident from the hundreds of highly finished examples they have left behind them. If such autographic processes as are used to-day for illustration had been known in Dürer's time, it is pretty certain that he would not have engraved his designs; for he was very careful to reproduce line by line his original drawings, and he could have done this much better by photography. The pen was chiefly used by the old masters, however, for memoranda. If they could have known what artistic effects might have been produced with it for illustrating purposes by such men as Vierge, De Liphart, and Fortuny, we do not believe that they would have limited themselves to the simple lines which they employed in mere

pen drawing; but it is quite characteristic of Fortuny. Very different in style, but no less excellent—indeed, we prefer it for its simplicity and boldness—is R. Caton Woodville's spirited sketch of the wounded trooper. Our example of Du Maurier has already been spoken of, but the student should not fail to note, among its other points of excellence, the arrangement of the light on the staircase-wall and between the rails in the lower part of the picture. For some reason, which we have not been able to discover, Du Maurier's pen drawings in *Punch* are always engraved instead of being reproduced by photo-engraving. As the engraver is required to reproduce the drawing line by line, the advantage of the more expensive method is not apparent. We will not farther refer in detail to the illustrations of this arti-

cle, which have all been carefully selected for their excellence, except to invite especial attention to De Liphart's vigorous portrait of Verdi, which may well serve as a model for all pen artists who draw for purposes of illustration.

WHEN the vicissitudes of certain famous works of art are remembered, one almost doubts if any positive canons of taste exist, if beauty itself is not absolutely without existence, and only the image of each generation's caprices projected upon the external world. Botticelli was merely a second-rate painter of the Renaissance, although with a thousand-fold more of poetic feeling in his quaint, pale forms than hosts of the sensuously radiant Venetians possessed. For centuries his pictures were neglected and forgotten amid dusky cathedral glooms or far dim corners of great galleries. But in our nineteenth century a mania



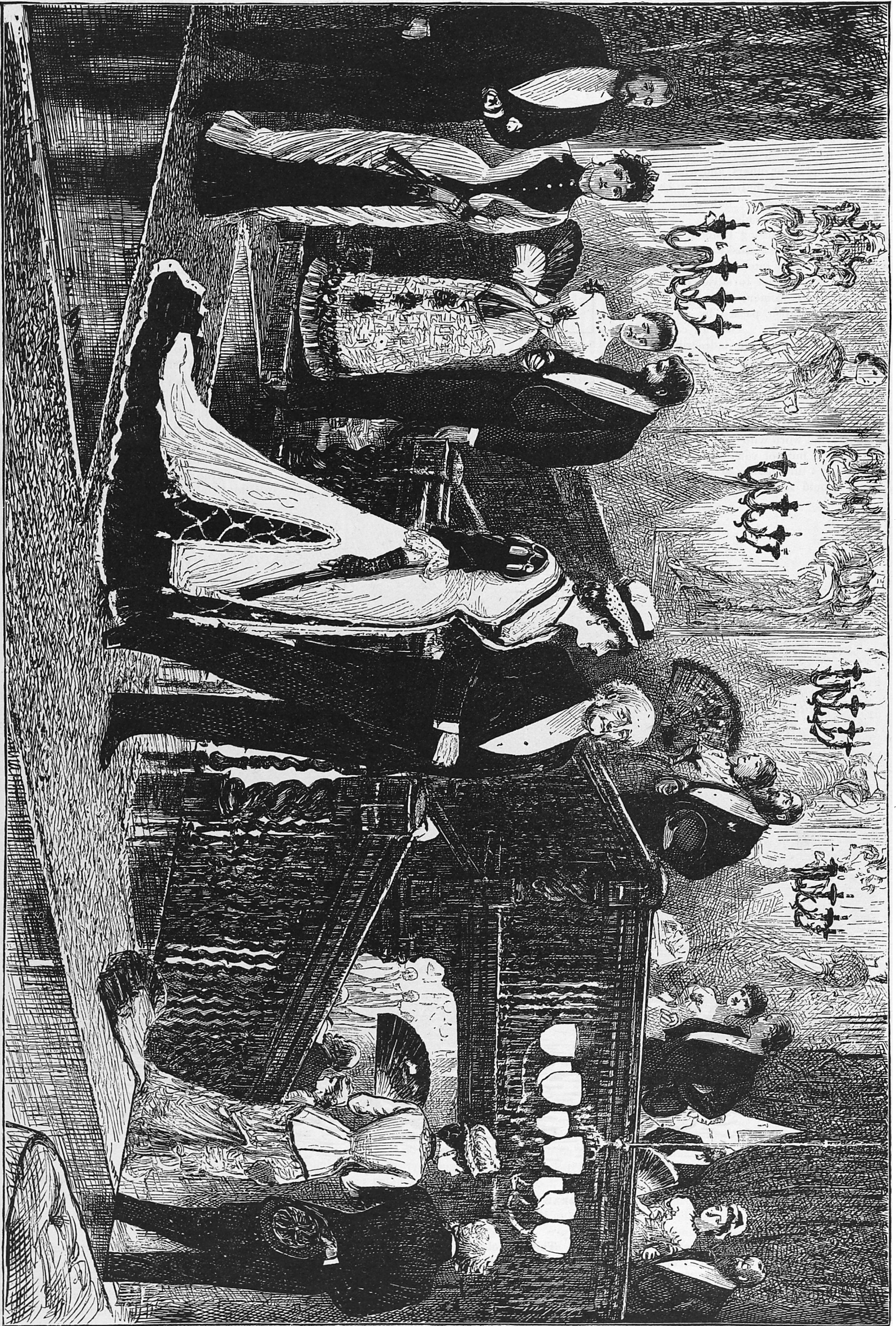
PEN PORTRAIT OF VERDI BY E. DE LIPHART.

sketching. What could not have been accomplished by the firm but delicate and graceful pen of Raphael? Titian, too, we are reminded by his vigorous little landscape sketch which we reproduce—executed probably with a reed—could have done wonders for illustration in black and white. Skipping several centuries to our own, our illustrations show a capital sketch by Rousseau. Huet's study of trees is full of knowledge. For a more pretentious drawing, evidently from nature, we have Lepère's excellent view of St.-Germain-sur-Morin. Free handling like this comes, of course, only after much experience.

One of the greatest of the pen artists without doubt was Fortuny. His style is very popular with the younger artists in this country, particularly with Blum, Lungen, and Brennan. The larger of the two examples we reproduce is really a wood-engraver's copy of a

for mediævalism makes beautiful to certain critics all things quaint and pale, and lo! Botticelli is brought forth from his long neglect and announced to the world as one of the most earnest messengers that ever passed—even though somewhat clumsily, and unrecognized in his time—between the world of the real and that of the ideal. Watteau's pictures, those airily tripping "vers de société" set to music of daintily melodious color, were the delight of the light-hearted age in which they were painted. Other generations came, and amid the wooden classicism of David and the First Empire, Watteau was condemned as frivolous and empty, not even his beautiful color saving him from banishment to damp cellars and dusty garrets. Still another generation came, and hunted Watteaus out from cellars and attics as gems from mines and elevated the painter himself to a master's place in its esteem.





PEN DRAWING BY GEORGE DU MAURIER. "DINNER IS SERVED."



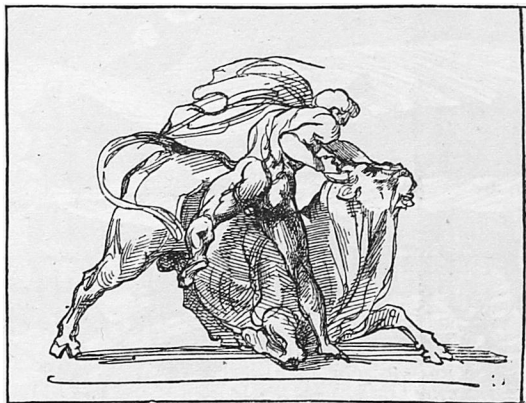
## TWO "ATELIERS DES DAMES."

## HOW WOMEN STUDY ART IN PARISIAN STUDIOS.

THERE are many "ateliers des dames" in Paris, as all the world knows. Some half dozen or more of the masters of the French school have each their devoted followers among women, and have classes to which they give advice and example perhaps two or three times a week, and upon whom they usually impress their artistic manner as upon the most yielding of clay. One can easily pick out, every year in the Salon, those women who worship and imitate Luminais, Carolus Duran, Chaplain, or others, and who somehow often most ridiculously remind one of a chorus of canine voices echoing feeble "bow-wows" to the robust "bow-wow" of their leader.

One gloomy winter's morning I stood, a complete stranger in Paris, before a dusky entrance—quite afraid to penetrate farther into so mean a place. I stood there debating whether to advance or retreat, when a bevy of young women, chatting volubly in mixed French and English, passed by me and disappeared up the dirty stairs. They all carried cartons and color boxes, and had the indescribable half-business, half-insouciant air about them by which one learns in Paris to know women artists in embryo, workers and aspirants, but not yet achievers. Seeing these young women pass before me I took heart and followed after them up a muddy, unpainted way, narrow and dark, and worn with many feet. Up two dismal flights, and a buzz of voices told me I had no more to climb. As I turned into a small and dingy dressing-room, I could see beyond into a larger but

Mademoiselle Amélie, proved to be the directress of the atelier in absence of M. Julien, the director, and is known to women artists from Kamtchatka to Brazil. Following Mademoiselle Amélie I entered the larger room. Some twenty-five or thirty women and girls were hard at work at their easels, some standing, some sitting, but all so packed together that one in-

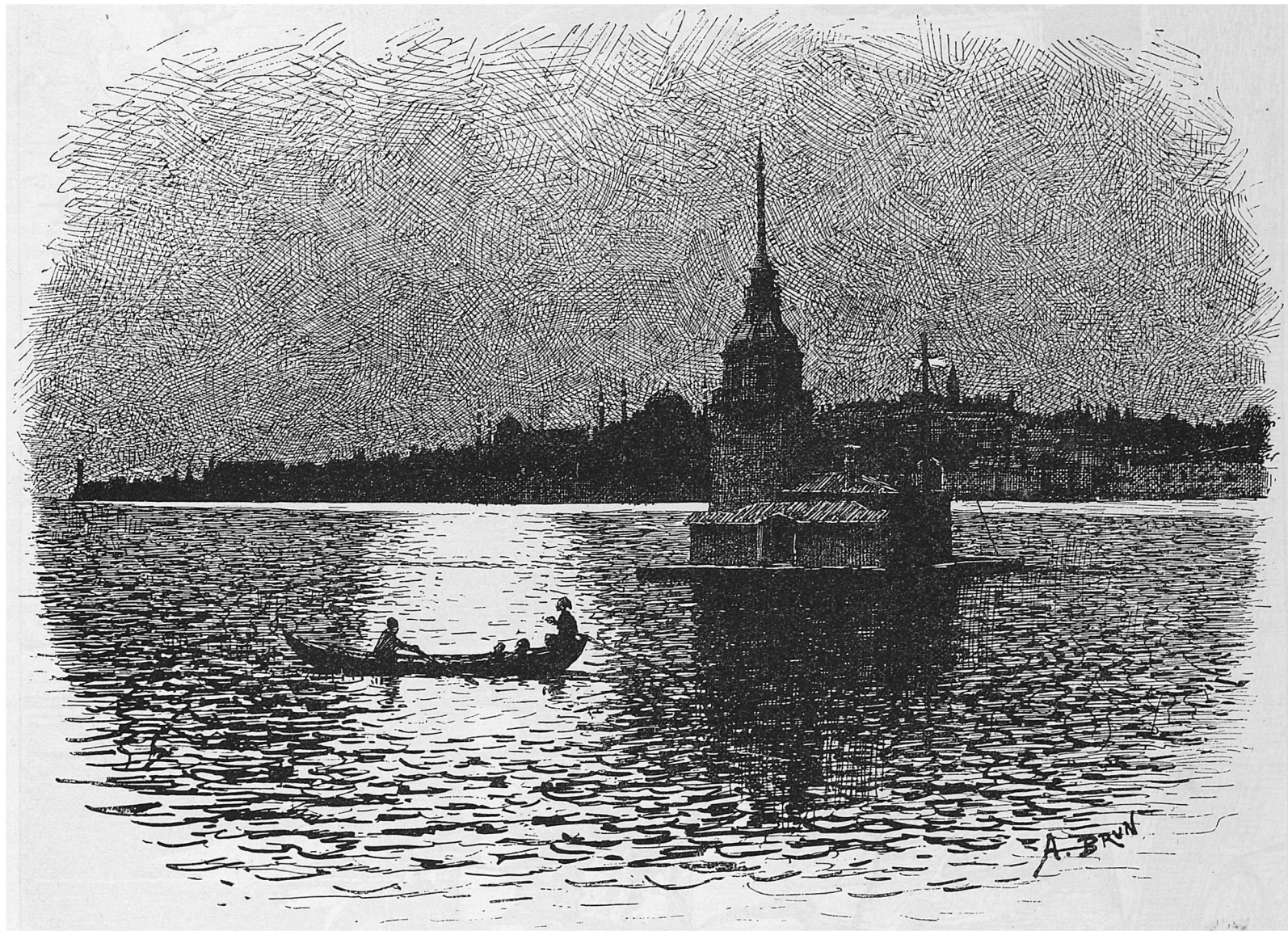


PEN STUDY BY TH. GÉRICAUT.

advertent motion was—to use a vigorous comparison—like a bovine kick amid a tranquil herd. A few of the younger students, girls of from fourteen to eighteen, were drawing from flats placed above their paper on the same easel. Others more advanced were working from casts, while the majority painted or drew from the tired-looking model upon the plat-

which they swiftly strayed again. This was "le petit Raphael," one of a noted family of models, whom all American women students, graduated from the Julien studio, remember with tender thoughts, so pretty, so innocent, so indeed Raphaelesque he was. It was curious to glance from that beautiful creature to the surrounding easels, and observe into what extraordinary forms and colors he was sometimes translated! He was of all shades, from pale saffron to the color of antique bronze, and on some canvases cadaverous as a consumptive, on others as "mumpsy" as one of Lorenzo Credi's babies. Some canvases, however, showed vigorous and practised skill, breadth of handling and color treatment being the technical ideal of the atelier. But the "strong" ones, be it said, were in the minority, for of the many students who work in Parisian ateliers every year, men and women, we know that but a small number ever paint their names upon public recognition, all the rest joining the vast sea of mediocrity overflowing the world.

Every morning the Julien atelier works from a model partially or fully dressed. Sometimes there are character models and strong workers make studies from them into exhibition pictures. One day we would have a stalwart Moor in full white drapery, his dark face and bare brawny arms in most effective contrast with the crimson of his sash, his jewelled cimeter hilt, and white burnous. Sometimes we had pretty peasant girls, sometimes a dark-browed Ninon or Semiramide, a Watteau beauty or a teeth-clenching "dame des halles" thrusting fierce fists into our very eyes. In the afternoon the model is posed nude as the Apollo Belvidere or Medicean Venus, and then the



PEN DRAWING BY A. BRUN. "THE GOLDEN HORN."

not brighter or more elegant room where easels stood as thickly as trees in a virgin forest. Easels, easels, easels, buzz, buzz, buzz, were my first impressions. My second was of a large-lettered notice upon the wall, "Ladies will please not have their letters addressed to the atelier." My third was of a violently golden-haired young woman with supernaturally black brows and lashes coming to meet me. This young woman,

form. This model was a beautiful Italian boy of eight or ten, naked as a Cupid, save for the bathing-drawers or "caleçons" in which he stood. He was of the richest olive tint, with great black eyes and curly hair. That he was tired was evident, for the liquid eyes rolled restlessly all over the room till a sharp "posez les yeux," brought them for one fleeting instant to bear upon their prearranged focus from

class changes too. The workers from casts and flats leave their places to stronger workers. Those who are too timid or too tired to work from the "nood" (as Americans almost invariably say) also drift away at noon. Many, however, pause only for luncheon, eaten in the dressing-room from parcel and satchel, or brought by the old woman attendant from some neighboring restaurant, and go to work again at half



past one. The new-comers that appear from outside are evidently more advanced, the buzz is less, and the artistic scale higher. Almost every day M. Julien appeared and passed from easel to easel criticising here, commenting there, taking crayon elsewhere, and dashing black, dismal lines all over weak or wayward study. Twice a week M. Tony Robert Fleury came, and hearts stood still, hoping a word of praise or dreading one of blame.

Very different was the "atelier des dames" on the Boulevard Clichy where I studied later. The entrance was through a stately courtyard and by a lofty doorway, into large and airy rooms where was space enough to move without making stupendous sensation. Everything was bright and clean, with nothing of unwashed Bohemianism about it save the paint-daubed blouses of the students. Those long pinafores, or blouses, were not worn in the Passage des Panoramas, and it might be noticed that the Boulevard Clichy students—or "Kruggites" as we were called, after our master, were somewhat more daintily dressed than is usual with "color slingers"—hence the prevalence of blouses. The order of study here was the same as in all the other ateliers—casts, flats, and draped model in the forenoon, nude in the afternoon. The surveillance of work, however, is much closer in the Krug atelier than in any other, Monsieur Krug visiting each easel every two hours, and being always at hand in his own private studio above, ready to answer any call for advice or aid. Almost every day also leading masters visited the easels, sometimes Pierre Cot, sometimes Puvis de Chavannes, sometimes in those days M. Muller, whose "Roll Call of the Condemned" everybody knows at the Luxembourg. Drawing, bold and yet searching, is the strong point of the Krug studio. "Toujours le dessin, toujours le dessin," is M. Krug's precept, and he sets his face like adamant against undisciplined ambitions which would run before they can walk and paint before they can draw. The consequence is that some of the very best draughtswomen and designers among our younger women artists sing hallelujahs to the strong will, sound judgment, and fidelity to the real interests of students, whether they knew it or not, which in that Boulevard Clichy atelier insisted upon "encore le dessin, plus de dessin, toujours le dessin."

M. B. W.

FOR generations the so-called Guido portrait of Beatrice Cenci has been written about, poetized about, sentimentalized, rhapsodized, and wept over, as a work of almost divine genius, one wholly divine in its power to ensphere matchless suffering with matchless sympathy and tenderness. But now the iconoclast has

touched that flat, tallowy damsel, with red eyes and a chamber towel on her head, and behold, this idol of our generation and of the chromo manufacturers has tottered to its fall, and fallen. None so poor a critic of art now as to do the poor girl honor, or to see a hint even of Guido's second-rate genius in the poorly modelled face before which coming generations will doubtless wag the head and shoot, out the lip of contempt both for it and for us.

#### LANDSCAPE PAINTING IN OIL.

##### I.

BEGIN by outlining upon the canvas either in red chalk or light red, with care and precision, the com-

commence, of the character, form and color of the clouds to be introduced; as this part of your picture will bear less botching and altering than any other. The cloud-forms and colors if properly managed will play a very important part in the composition, affording opportunities for the repetition, to a modified extent, of the forms and colors predominant in the landscape.

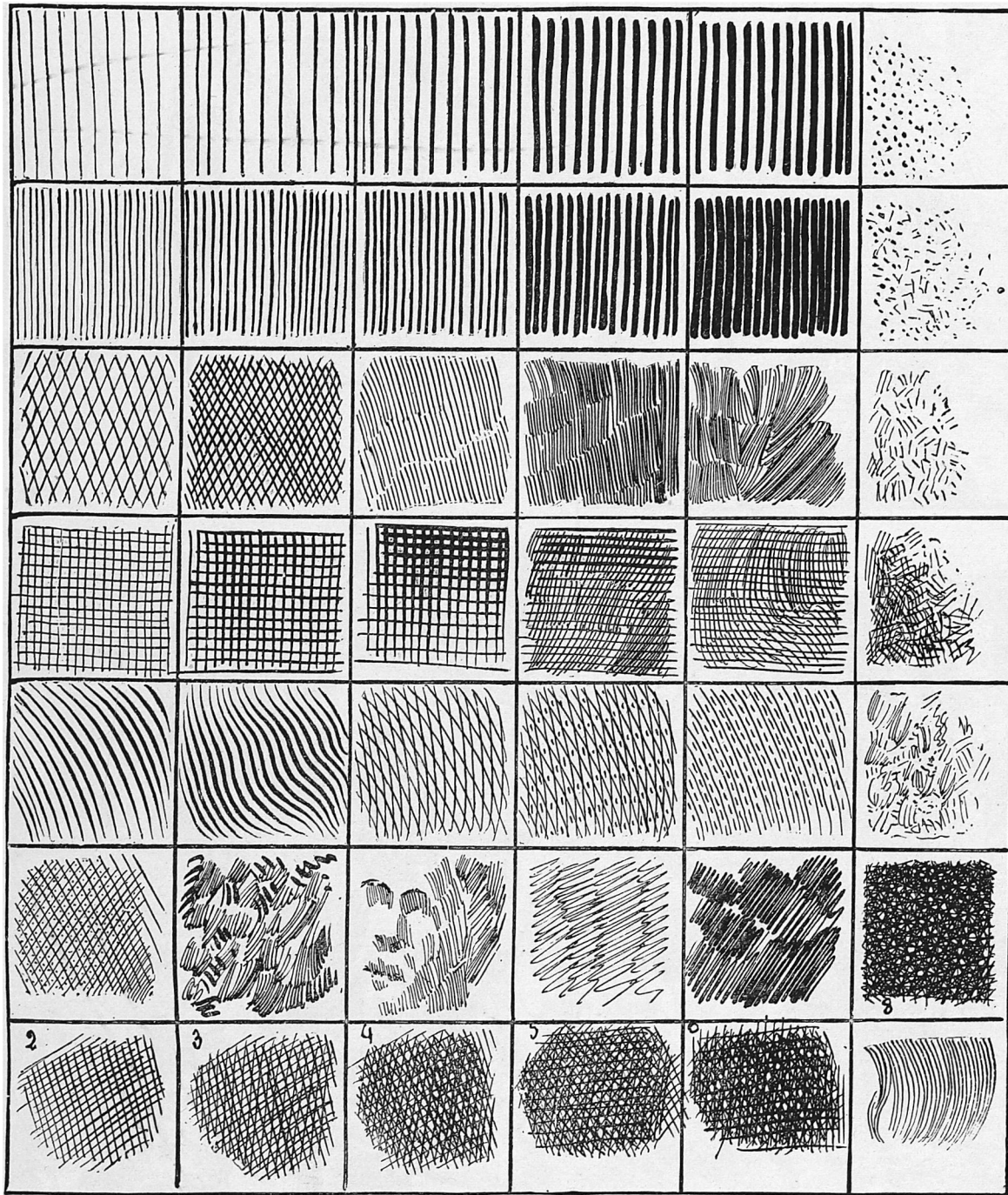
Lay in the sky with a bluish gray tint lighter than its final color, composed of flake white, ivory black, and a little ultramarine, beginning at the top of the picture and making it gradually lighter as it approaches the horizon; then make out the clouds with all their forms broadly indicated—the shaded parts in a gray tint composed of black and white, and the lights nearly white, but slightly darker than they are

intended to be ultimately. Go over the whole with a softener to prevent any roughness remaining, which might be a stumbling-block in the after painting.

Before the sky dries proceed with the distance, using the same tints and very faintly indicating the various forms. If your prospect be extensive, the farthest distance will have no indication of light and shade, but will all be merged in a flat haze, partaking mainly of the color of the sky in consequence of the intervening atmosphere. From this gradually approach the foreground, changing the gray tint for another composed of white, black, and Indian red; which again will be slightly altered with the local color of the objects as you approach nearer and nearer, and by degrees also it will become necessary to indicate the light and shade of the masses upon each plan or division of your picture. In this first painting, however, leave it all broad and indefinite, taking care only that the large masses of light and shade be in their right places. The white, black and Indian red form a good and clear shade tint for all purposes until the foreground is reached, being excellently adapted for a foundation upon

which to glaze the final coloring; but as we approach the spectator, this may gradually be suffered to change into pure umber for the shadows. The lights of foliage, etc., should be massed with a greenish gray tint, and the whole may now be left to dry. It should be noted as a general rule in this and the subsequent paintings, that the lights ought to be put in with a good body, using little medium, and the shades kept thin and transparent. WALTER TOMLINSON.

THERE are in the market just now many of the dangerous imitations of pictures of eminent painters which the French call "pastiches." De Neuville, Berne-Bellecour, and Detaille are especially well imitated; but close comparison with originals by those artists will show the weak spots.



ELEMENTS OF PEN DRAWING. BY CAMILLE PITON.

THE FIGURES SHOW PROGRESSIVE STAGES IN CROSS-HATCHING.

position you are about to paint. Black chalk is not good for this purpose, being apt to work up and dirty very delicate work, as in clouds, etc. Then rub in the forms and general effect of the picture with a little burned umber as previously directed in sketching from nature; using a stiff flat hog's hair tool, driving the color very faintly with a sufficient quantity of medium, megilp or copal varnish—to give it more the character of a wash than anything else. When this is done proceed to paint in broadly the whole of the picture in dead-color; that is, in such nearly neutral tints as will be most suitable for a groundwork upon which to paint the subsequent local colors, and which are best fitted to support them in their full force and brilliancy.

The sky will be your first care. In this have a clear and well-defined plan, making quite sure, before you